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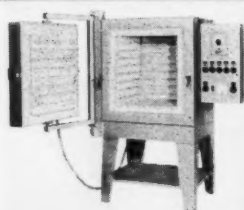
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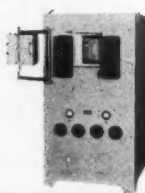
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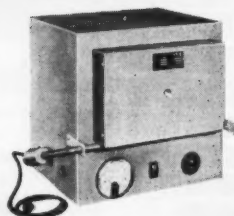
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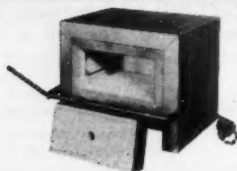
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DEALER INQUIRIES INVITED

Ceramics MONTHLY

Volume 6, Number 4

April • 1958

50 cents per copy

in this issue of **CM**

On Our Cover: Detail of Alexander the Great taken from a mosaic floor depicting the defeat of the Persian King Darius at the Battle of Issus. This piece clearly shows how the Greeks imitated painting techniques by placing the tesserae close together like painter's brush strokes. Dating back to 100 B.C., this mosaic is on display in the Naples Museum. Photo: Courtesy of "The World of Mosaic."

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Editor Louis G. Farber
Business Manager Spencer L. Davis
Managing Editor Shirley Abrahamson
Art Director Robert L. Creager
Editorial Associates Thomas Sellers
Mary Elliott
Circulation Thana Clay

Advisers and Special Contributors: Carlton Atherton; F. Carlton Ball; Marc Bellaire; Kathie Berl; Edris Eckhardt; John Kenny; Zena Holst; Dorothy Perkins; Ken Smith; Don Wood.

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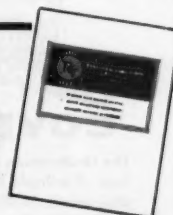
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Letters

ROTHMAN POSES PUZZLE

Dear Editor:

I am completely puzzled by the article in the February 1958 issue by Mr. Jerry Rothman. Is it intended for humor? If so, I am afraid I find Mr. Rothman's humor as heavy as his hand with clay.

If Mr. Rothman and his associates truly and seriously feel they are expressing "an age of expanding research and experiment into heretofore unknown realms," I feel for them only pity, that their vision of the future should be so tortured.

Recently I have been so fortunate as to have the loan of a complete file of your magazine. It is interesting, instructive—and often provocative. But this article has provoked me into renewing for one year only, instead of the three I had intended.

MRS. W. D. MORRISON
Owensboro, Ky.

Dear Editor:

I am not at all sure that I like the works of Rothman, Soldner and Mason, but I am glad you have presented them and hope you will give us more of the new trends and works by today's potters. We read that we must make our own tradition in crafts and I feel that it is through men of this caliber that such a thing can

evolve. In this case, what at first may appear like child's play or a series of errors, not pots, may eventually be our modern pot.

MRS. G. B. HODGES, JR.
Williamsport, Pa.

ENAMELING CONVERT

Dear Editor:

Recently after thoroughly digesting your copper enameling articles from A to Z (I have all your copies) — and loving Bates, Berle, Kretsinger, Harrison, Rebert — I am highly inspired. I had never looked at the enameling articles before—couldn't afford to because I was too busy with porcelain. Now I am beating the bushes looking for .003 shim copper and wire and copper sheet (I don't know what gauge to buy and want to "feel the goods!") and mica, glass and all this fabulous stuff . . .

MRS. R. G. ANTLE
Saginaw, Mich.

SAID AND DONE

Dear Editor:

. . . For a while, all you read in CM was about Peter Voulkos; but thank goodness [everyone has had] his say. Anyone knowing Peter would know he wouldn't give a mention to his wife, much less a prize, unless he felt it was deserving. I think he's great. This thing of same old pots by well-known ceramists, it is refreshing to see something else . . .

ALTA B. ANDRE
Bellflower, Calif.

SOURCE FOR HANDLES

Dear Editor:

I have had very satisfactory reed and bamboo handles (January) from the following supplier: J. Toqure Mercantile Co., 1124-1128 North Clark St., Chicago 10, Ill.

D. PATTEN
Gallatin Gateway, Mont.

GEOMETRIC APPROACH

Dear Editor:

I think correspondent M.C.S. (January), who is interested in design from a geometric or naturalistic approach, would enjoy "Adventure in Geometry" by Anthony Ravielli, noted illustrator of medical books and articles.

MARION NOBLE
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Alliance, Ohio

HIGH SCHOOLERS ENTHUSIASTIC

Dear Editor:

I feel that I have been remiss in never before thanking you for the guidance and inspiration contained in CERAMICS MONTHLY. My high-school students enjoy and follow your "how-to" pages with enthusiasm.

BERTHA WHEELOCK
DuBois, Pa.

This column is for CM readers. It's open to everyone who has something to say—be it quip, query, comment or advice. All letters must be signed; names will be withheld on request. Just address your letter to: The Editor, Ceramics Monthly, 4175 North High St., Columbus 14, Ohio.—Ed.

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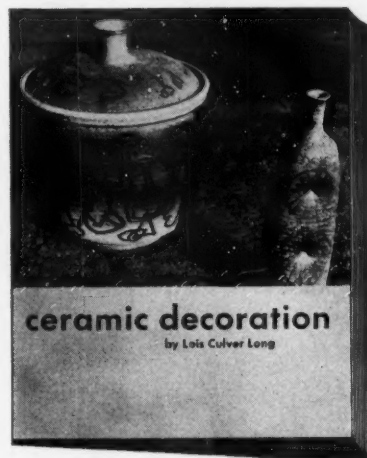
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The American Art Clay Company sponsored this book as an educational service. Lois Culver Long, the author, majored in ceramics at the University of Wisconsin, has a masters degree from the University of Southern Illinois, and for 5 years has been a member of the Amaco ceramic staff.

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CM's Pic of the Month: Prize-winning stoneware bowl by Karl Martz, Bloomington, Ind., won the Award of Merit in the recent Fiber, Clay and Metal competition sponsored by the Saint Paul (Minn.) Gallery and School of Art. Five inches in diameter, the bowl is decorated with free brush work in soluble nickel and chromium. This produces two shades of gray and a third, darker shade, where

overlaps occur. The inside of the bowl has a freely brushed fish which, in the three shades of gray, has an elusive, shadow-like quality. Mr. Martz, who teaches ceramic art at Indiana University, enjoys this method of decorating because of the unexpected, but often pleasing, shape relationships that develop from overlapping. The glaze is a white matt.

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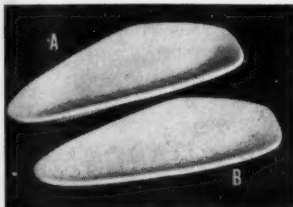
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Itinerary

Send show announcements early—WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW

COLORADO, DENVER

July 9-September 7

The 64th Annual Exhibition, sponsored by the Denver Art Museum, open to all artists in states west of the Mississippi as well as those residing in Wisconsin and Illinois. Sculpture and ceramics included in media. Jury, \$2,000 in prizes. Fee: \$2. Limit of two entries per artist. Deadline for shipments: June 12. For entry blanks, write Denver Art Museum, West 14th Ave. and Acoma St., Denver 4.

NEW YORK, DOUGLSTON

May 17-31

★The 28th Annual Spring Exhibition of the Art League of Long Island. Ceramics and sculpture included in media. Jury, prizes. Fee: \$5. Entry cards and work due April 25-26. For details, write Edith Brandenburg, chairman, Art League of Long Island, Inc. 44-21 Douglaston Pkwy., Douglaston, L. I.

OHIO, TOLEDO

May 4-25

The 40th Annual Exhibition of Toledo Area Artists at the Toledo Museum of

Art. Open to residents of specified area and to former residents of Toledo. Ceramics, enamels, sculpture and any other recognized art media included. Deadline for entries: April 12. Jury, prizes. Fee: \$3. Write to Toledo Museum for prospectus.

TEXAS, AUSTIN

May 5-June 3

Spring Exhibition of the Texas Fine Arts Association at Laguna Gloria Art Gallery. Open to members. Crafts included in media. Fee: \$3.50 membership dues. Jury, prizes. Entries due April 20. For details, write Texas Fine Arts Assn., P.O. Box 5023, Austin 31.

WHERE TO GO

FLORIDA, CORAL GABLES

through April 20

"Sixth Annual Miami National Ceramic Exhibition," sponsored by the Ceramic League of Miami, at the Joe and Emily Lowe Art Gallery, University of Miami.

ILLINOIS, DEKALB

April 1-22

"American Jewelry and Related Objects," a Smithsonian Institution Traveling Exhibition, at the Parson Library, Northern Illinois State College.

KANSAS, WICHITA

April 12-May 19

"Thirteenth Decorative Arts-Ceramic Exhibition," at the Wichita Art Association, 401 North Belmont Ave.

KANSAS, WICHITA

April 18-20

The Annual Wichita Ceramic Art Society

Hobby Show at the Kansas National Guard Armory, 620 No. Edgemoor. Commercial exhibits, hobby competition, and demonstrations.

MASSACHUSETTS, WORCESTER

April 11-May 11

An exhibit of work by instructors at the Craft Center of Worcester, to be held at the Worcester Art Museum. Persons represented in the exhibit are Verdelle Gray, ceramics; William J. Brown, design and block printing; Anthony La Rocco, woodworking; and Alden Wood, metalsmithing.

MINNESOTA, MINNEAPOLIS

April 20-May 11

"Finnish Crafts," a Smithsonian Institution Traveling Exhibition, at the Walker Art Center.

NEW YORK, NEW YORK

April 15-26

"Ceramics '58" an exhibition of pottery and sculpture sponsored by the Greenwich House Potters, at the Greenwich House Pottery School, 16 Jones St.

OHIO, COLUMBUS

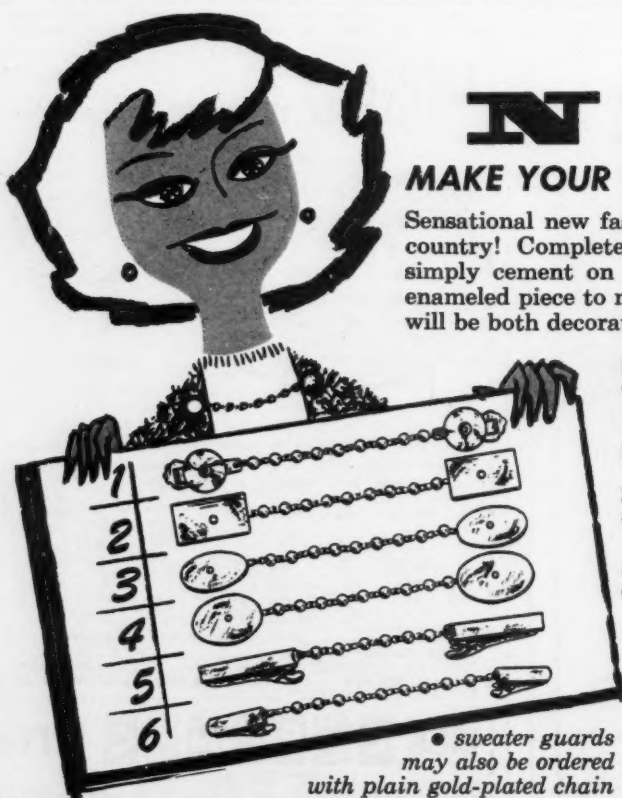
April 19-May 20

The 11th Annual Exhibition of Contemporary Crafts, an invitational show of Ohio craftsmen, sponsored by the Beaux Arts Club at the Columbus Gallery of Fine Arts.

TENNESSEE, MEMPHIS

April 1-22

"Midwest Designer-Craftsmen," under the auspices of the Smithsonian Institution, at Brooks Memorial Art Gallery.



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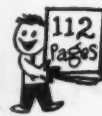
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Q *Answers to* Questions

Q Can ceramic overglazes or china paints be fired on milk glass? At what temperature should the milk glass be fired? We are using Bavarian blanks.

Milk glass can be fired to cone 022 (1085°F.) and no higher. The overglaze colors which are used for china painting cannot be used on glass because they do not contain sufficient flux to anneal and mature at the low temperature required for glass.

Buy overglaze colors that are made specifically for glass painting. Study my articles on glass decorating in the May, November and December 1955, issues of CM. Instructions and rules apply to milk glass the same as other types of glassware.—ZENA HOLST

Q Can you tell me how I can get a bright red, near vermilion? I have tried underglaze reds, special bright red glazes, ruby, carmine and crimson, special high and low fire glazes and the best "red" I can get is a maroon or brown. If I fire the glaze at cone 06, the red burns out, sometimes it disappears entirely. If I fire at cone 010 or 012, the red will be good, but the glaze will be dull and flat. I am making tiles and mosaics for table tops and can get all colors but reds.

There are no brilliant red underglaze colors available. It is perfectly possible, however, to obtain the red color you are seeking in an enamel for glass or with an overglaze color. Several suppliers have good glazes as high as cone 08-06.—KEN SMITH

Q Why does the enamel on my trays run off the edges, exposing the bare copper?

You probably overfire your trays. Besides, your layer of enamel could be too heavy.—KATHE BERL

Q We are contemplating using a pattern of glazed 6" x 6" x 1/4" tiles as the floor of a sheltered, but not enclosed, entrance to our new home. Can you tell us if the tiles should be laid in concrete, and how thick should it be? Or should they be laid on a wood base with adhesive and the spaces filled with grout similar to that used for mosaics?

We would be reluctant to use 6" x 6" x 1/4" tiles as a flooring material. These are not very hard-fired, and they will not take much wear or general punishment. The smaller the surface area of the tile, the thicker it is, and the harder the firing, the more applicable it will be for this type of use.

But to answer your question directly, cement will be the best way to set the tiles. This will give maximum holding power and support. For details on the type of cement mix, thickness, base surface, etc., visit your local "bathroom" tile shop or tile setter. They will no doubt be able to give you a few good pointers.—CM STAFF

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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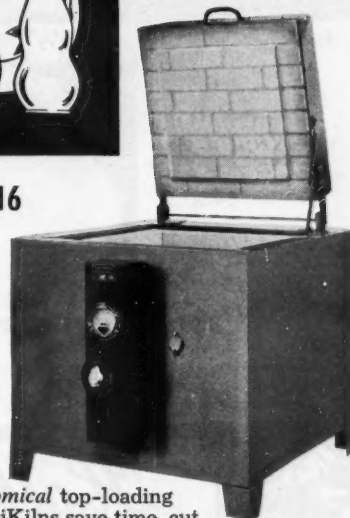
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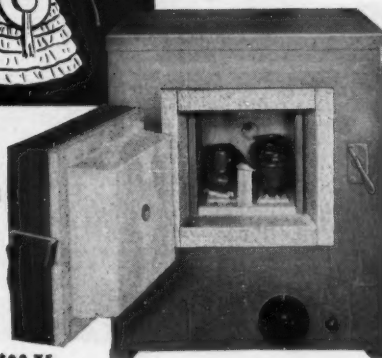
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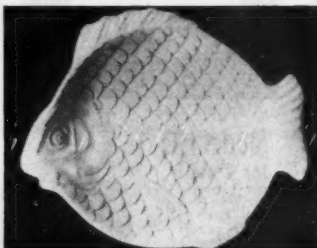
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Suggestions

from our readers

For Securing Glass Threads

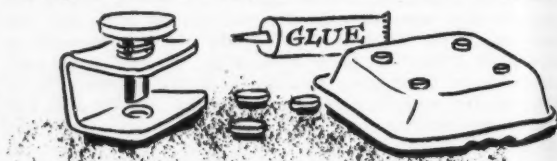
Beginners in copper enameling often like to make designs with glass threads and frit, but find that these small pieces move about after being placed in the kiln. Here is a remedy that we have tested thoroughly. Use *Tester's* cement (either *fast* or *extra fast*) and cement the pieces onto the enameled surface. The cement burns away in the kiln, leaving the design in the proper place. The cement also is useful for replacing chips that have broken away from a finished piece. The cement holds them in place while refiring.

Tester's is the only cement we have used, but other brands probably would work as well.

—Mrs. Carl F. Waack, Syracuse, N. Y.

Protective Tabs for Pots

Protective tabs for the bottom of pottery can be punched from rubber inner tubes, leather, felt plastic and other materials by using a paper punch. Put a spot of glue on



the pot where the tab should go. Wait a few seconds, then press the tab in place. I make a supply of tabs in different sizes and shapes and keep them on hand, together with a tube of water-resistant glue.

—Gerald L. Halbett, Topeka, Kan.

Potter's Cutting Tool

Here is a simple way to make a useful tool for trimming the edge of a piece made on the potter's wheel, while the wheel is in motion.

Take a short piece of wood from the handle of an artist's paint brush, and make a hole in the center of the widest part. Insert a threaded darning needle after putting



a little glue into the hole and also on the eye of the threaded needle. To make the needle secure, wind the rest of the thread around the handle and fasten with additional glue. Let it dry, and the tool is ready to use.

—Sister Louis-Alphonse, Montreal, Canada

Flower Cutters

Mr. Bollman's article, "Pierced Ware Goes Modern," (Oct. 1957) brought to mind some of my experiments in making flower cutters. I was asked to make eight-petaled roses surrounded by five leaves, to top heart-shaped boxes. General instructions were given to me and I was asked to make petal cutters in two sizes as well as leaf cutters.

I wasn't too clever at making straight cuts with tin snips, so I used cans that are opened with keys. I removed the can top, cut down the seam and around the bottom

(Continued on page 30)

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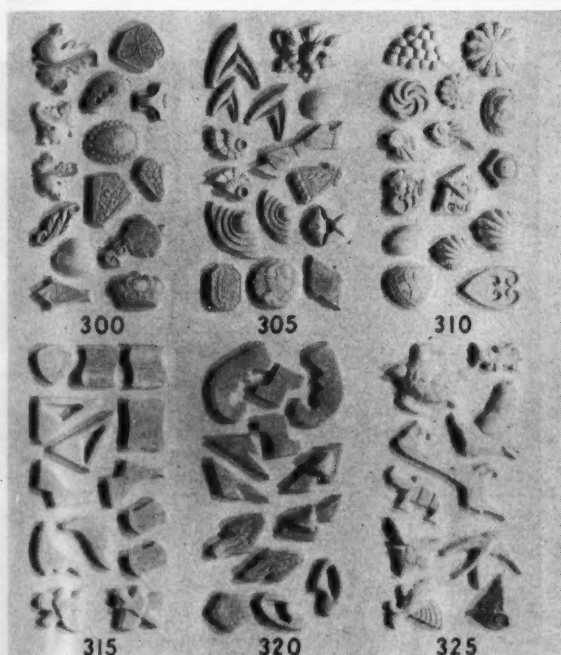
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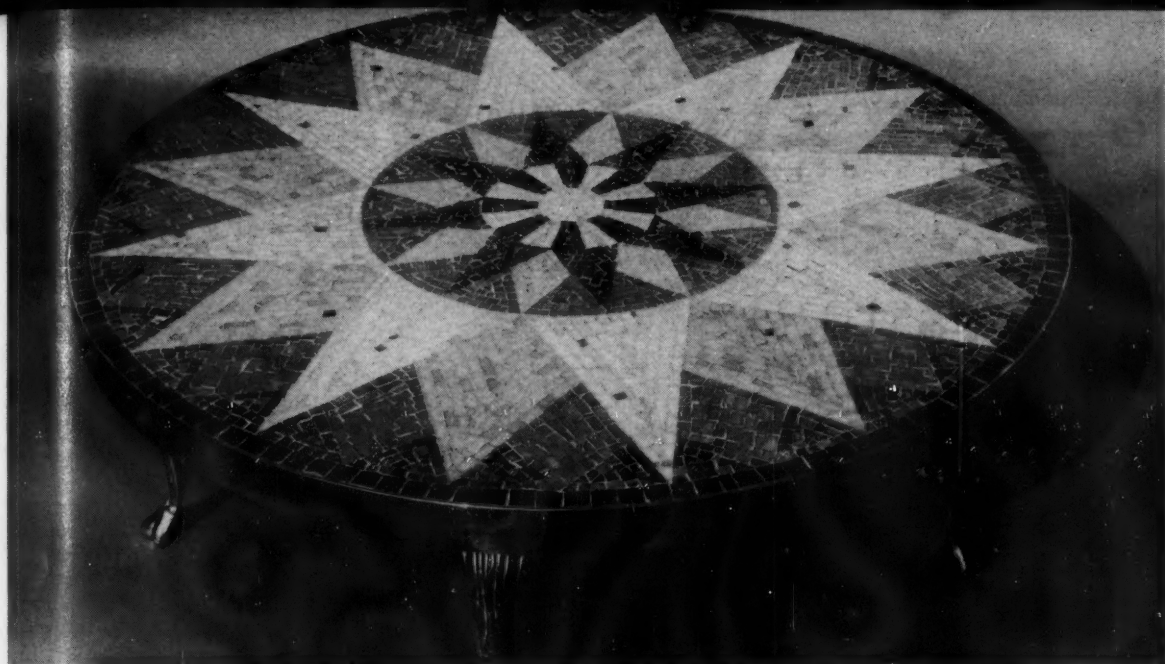
M O S A I C S

*Mr. Hatch, of the Department of Visual Communication
of the University of California, Los Angeles,
compiled the material presented in this article from
the film, "The World of Mosaic," just released
by the University Extension.
The photographs accompanying the article, also from
the film, briefly suggests its scope: A review
of the major aspects of mosaic art from its early
beginnings to the present. For additional
information, see the "Ceram-Activities" section.*

... THEN AND

Photographs from "The World of Mosaic"





MOSAIC TABLE, designed and made by Sylvia Rosenthal under the guidance of Los Angeles mosaicist, George Millar, is a contemporary example of an age-old art. EMPRESS THEODORA (opposite page), is an early Byzantine mosaic which was made about 547 A.D.

by LAWRENCE A. HATCH

CONTEMPORARY DESIGNERS, architects, interior decorators and craftsmen looking for a new art medium to relate *art* to architecture, have turned to mosaics. These colorful ceramic and glass tiles—known as tesserae—are strong and durable as well as beautiful. And, because they are resistant to weather, they can be used to beautify both exterior and interior surfaces. However, this “new” medium is anything but new. This colorful art spans some 5,000 years or more of man’s history. One finds on tracing the history of mosaics, that it is as fascinating as watching an artist create an intricate mosaic mural.

The Egyptians appear to be among the first to integrate mosaics into their art. Some of their earliest methods consisted of inserting colored glass and earthenware into sinkages in tile or stone columns as well as walls. Predominant designs of these early mosaics were ornamental in character.

Like the builder and architect of our own time, artisans of the past were apparently impressed with the utilitarian qualities of mosaic. The earliest known use of the medium was as pavement and the lining in water cisterns. Then small designs and crude pictures were worked out. Remnant examples showing early Sumerian war scenes date back more than 1,000 years before Christ.

Turning to the Greeks and Romans, we find much evidence of mosaic at a high level of achievement. In Pompeii, some of the finest examples of floor mosaic are to be found, dating as early as 200 B. C.

Skills developed by Greek mosaicists were passed on to the Romans. The floors of sumptuous Roman villas

and baths were covered with mosaic designs, arranged in geometric patterns ranging outward from a central medallion, which usually contained a scene of the pagan gods. It is said that during festive occasions, when a guest could no longer make out the symbol nearest him, the time had come for him to leave the party . . . usually supported or carried by his friends.

The Romans left a multitude of floor mosaics in Italy, north Africa, Syria, France, Germany and even England. However, they did not confine all of their mosaic works to floor pieces. Records indicate that they used mosaics on walls of important buildings.

In approximately the sixth century A. D., a new form of mosaic art began to take shape. Opposing the intricate detail of earlier mosaic endeavor, the Byzantine era saw the emergence of a separate concept of mosaic execution. In this period mosaicists abandoned the finely executed work of earlier periods, which at times resembled paintings, in favor of more crude and broad execution of design.

As mosaics began to evolve into cruder forms, precluding mere imitation of design, a new kind of tesserae came into use. These were gold tesserae, the production of which consisted of placing gold leaf between two layers of glass. Good examples of Byzantine mosaic are to be found in the mosaic work in the Triumphal Arch and apse of St. Vitale at Ravenna.

Some of the most outstanding work of the Italian Byzantine mosaicists is to be found in the half-dome mo-

(Please turn the page)

... MOSAICS



1. Joseph L. Young, a Los Angeles mosaicist, makes drawings, to scale, for his mural for the Police Facilities Building.



2. A full-scale sketch for the six-ton mural next is drawn on cartoon paper. This is the second step when using the indirect method.



3. Before the individual tessera are glued to the cartoon paper, Mr. Young cuts the large sketch into small sections.

saics of the apses of Roman basilicas. Beginning with the middle part of the thirteenth century, Byzantine mosaic began to decline until all traces of it disappeared. One of the major factors responsible was the emergence of the great Italian mural painters. However, in Constantinople as well as in Greece, mosaics continued to be used for church ornamentation until the fall of Constantinople.

It seems something of a contradiction that, with the advent of the Renaissance period, the art of mosaic should all but disappear. Titian did employ some mosaic work in St. Mark's at Venice but for the most part it was used mainly as an imitation of painting.

Although mosaic art seemed to die out during the Renaissance in Europe, it continued to flourish independently among the Aztecs of Mexico. Their ceremonial pieces and sacred structures were covered with precious turquoise, quartz, obsidian and mother of pearl. Out of

these early traditions have come such contemporary masters as Juan O'Gorman, Carlos Merida, Diego Rivera and Chavez Morado . . . the men whose work in mosaic on the buildings of Mexico's University City has earned them international fame.

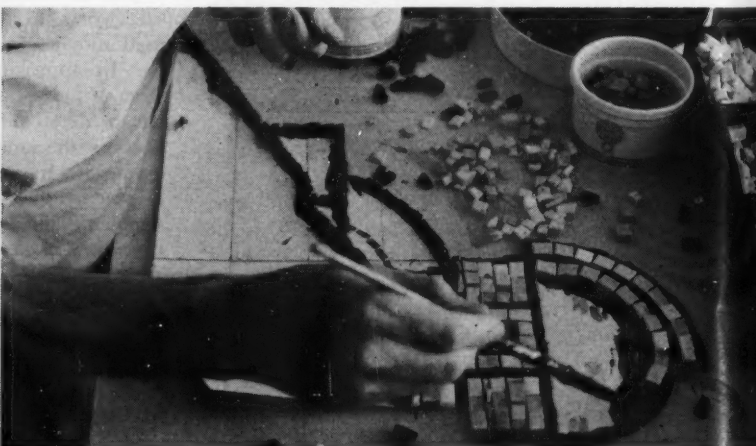
Modern day mosaic artists employ one of two general methods in making mosaics. In the first method, the tesserae are carefully put in place on the surface to be decorated. The second and more common method is for the artist first to draw on paper the general outline of the finished mosaic. The surface that he uses for this outline is actually the reverse side of the mosaic.

When the drawing is completed and the color scheme determined the artist cuts the paper into small individual sections which can be handled with ease. Then he begins the painstaking task of gluing each individual tessera into place on the heavy paper called cartoon paper.

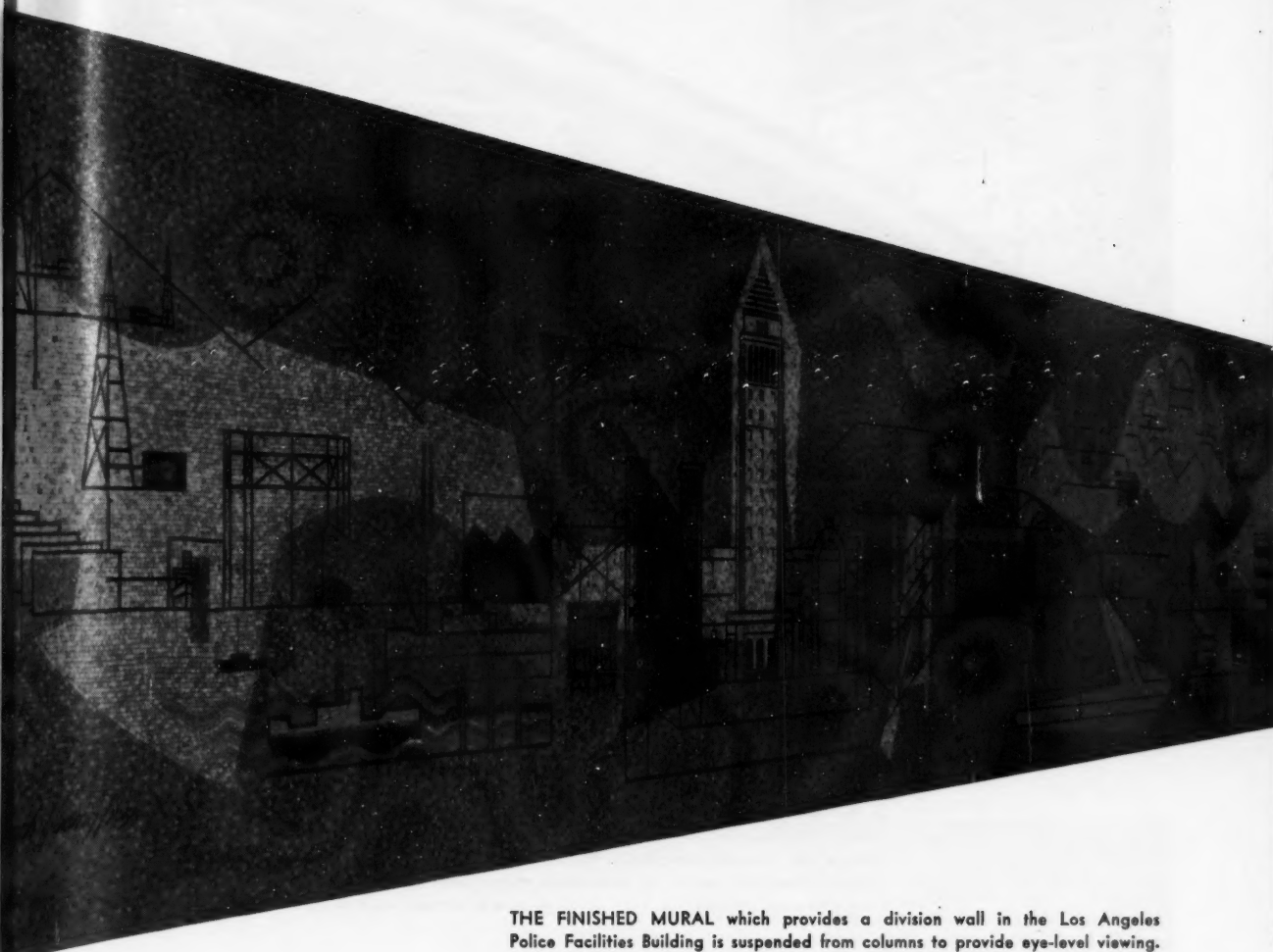
(Text continued on page 17)



4. A steady hand is a must for the delicate job of cutting the tessera. He uses a traditional mosaic hammer for the job.



5. Mr. Young glues the glass tesserae to a section of cartoon paper. Notice how he provides bins for each color.



THE FINISHED MURAL which provides a division wall in the Los Angeles Police Facilities Building is suspended from columns to provide eye-level viewing. It took Mr. Young two years to complete the 36' x 6' mural.



6. The partially completed mural is spread out on a table in Mr. Young's workshop. Notice the detailed cartoon sections.



7. Mr. Young achieves a feeling of waves in the placement of the tiles, as shown in this close-up view of the mural.



CONTEMPORARY ARCHITECTURE employs the use of mosaic murals on the outside of buildings as well as the inside. Above is a section of mosaic on one of the buildings of the University of Mexico. Modern mosaics omit much of the intricate detail that was common in the early mosaics. Notice the detail in the dome of the Mausoleum of Galla Placidia (below) in Ravenna, Italy. This is an example of 5th century mosaic. Opposite is one of the rock-mosaic murals covering the University of Mexico Library. Executed by Juan O'Gorman, murals like these cover an acre of exterior walls of the library at University City, Mexico.



... MOSAICS

per). The various sections now are reassembled on the prepared surface, such as a wall, and held fast with cement. The tesserae are pressed into the cement while the front of them still is glued to the cartoon paper. After a relatively short period, during which time the cement has hardened sufficiently, the heavy cartoon paper is stripped of the face of the tesserae, revealing the completed mosaic. The joints are filled with cement and the entire mosaic surface is cleaned.

There are many contemporary artists worthy of mention. Charles Schlein, although not primarily a mosaic artist, has combined the art of mosaic with that of wood sculpture.

Perhaps one of the best known contemporary mosaicists of this century is Gino Severini. Shortly after the turn of the century, Severini journeyed to Paris where he painted alongside other notables such as Picasso, and Utrillo. Some of his mosaic masterpieces can be found in churches in Semsales, La Roche, Fribourg, and Lausanne. He has produced a number of other outstanding mosaics in public buildings in Italy and France. Severini believes that mosaic art will be instrumental in bringing back order, clarity and purity to art.

Another great contemporary mosaicist is Juan O'Gorman. Among his most outstanding work is his contribution in designing and executing the massive mosaics covering an acre of exterior walls of the library at University City, Mexico. His murals depict the rich history of

Mexico and are alive with brilliant colors. O'Gorman worked with slabs one meter square, 4,000 in all, to achieve his monumental mosaic masterpiece.

Joseph L. Young, the mosaic artist featured in the film, *The World of Mosaic*, has completed several major mosaic commissions which show an extraordinary degree of achievement in this art medium. Mr. Young studied in Rome as well as in several American schools. The creation of one of his finest mosaics, the beautiful mural in the main lobby of the Los Angeles Police Facilities Building, is traced in the film from the first rough sketches on cartoon paper to the hand cutting of the tesserae and final installation. The gigantic mosaic mural was divided into many panels which were numbered and then assembled to form one huge mural mosaic of striking quality.

Measuring six feet high and 36 feet long, this six-ton work of mosaic art is the world's largest glass mosaic mural ever to be executed by an American artist. Mr. Young spent two years of concentrated effort to bring his work to fruition. This mosaic mural is the first to depart from conventional installation in wall or floor. By suspending the six-ton mosaic between two supporting columns, an attempt is made to provide eye-level viewing.

Although this article illustrates Joseph Young's method for making a massive mural, hobbyists can use the identical technique for making table tops, wall plaques and numerous other smaller mosaic projects. With mosaics becoming more and more popular in the home, and with mosaic supplies now easily available, hobbyists can take full advantage of this colorful and durable medium.



*Long a favorite with
youngsters,
finger-painting
techniques also
can be used
for decorating
green or fired
ware using
ceramic colors*

FINGER

Here's
How
To
Do It

by HENRY BOLLMAN



1. Using a camel hair brush and black overglaze, Poochie covers the entire glazed surface with an even coat of color.



2. "Finger painting is fun!" After trying several designs, she arrives at one she likes.

WHEN THE CERAMICS teacher asked how many of the children knew how to finger paint, a dozen hands shot up in the air—including Poochie's. Her real name is Laura, but when she was very young (which wasn't long ago) they called her Poochie for no reason at all. But it seemed just right at the time. Now that she is in the third grade, it doesn't seem quite dignified enough—but why sacrifice charm to dignity?

Anyway, Poochie was chosen to demonstrate the technique of decorating which employs ceramic colors and finger-painting techniques. This technique lends itself very nicely to some kinds of pottery decoration. It allows a freedom which is unattainable in any other way; and moreover, it has a very individual quality because no two hands are alike. Finger painting, long a favorite of youngsters, is one of the most direct and personal forms of pictorial expression. No brush or tool stands between the painter and his work. However—as all finger painters know—a rag, sponge or brush sometimes is used to supplement the fingers.

There are three types of ceramic colors best-suited for finger painting on pottery: Underglazes, engobes and overglaze. Overglaze (china paint) is the most suitable type for children. It is applied to a fired, glazed surface so, if the child isn't pleased with the results, the piece can be wiped off as easily as the breakfast dishes. The child then may begin again—immediately.

Prepared underglazes and engobes also can be used, but of course, not on a glazed and fired surface. They can be used on green ware or bisque, but not if the ware is dry. Since it is very porous when dry, the piece would absorb the water from the color, drying it immediately and making finger painting impossible.

Finger painting on green ware would have to be done soon after the piece was fashioned while it is still quite wet, but firm enough to hold its shape. Cast ware, for example, would have to be used soon after it is removed from the mold. You can easily see why this is not the best method for children since green, cast ware is fragile at best. If green ware is to be used, it will be wise to stay with the rather heavily constructed types.

Bisque also has a dry, porous surface; but here there is no problem. Just soak the piece in water for at least 15 minutes (or overnight), until it absorbs as much water as possible. (Since the piece has been fired, there is no danger of getting it too wet or weakening it.) Then you can proceed with the underglaze or engobe just as you would with tempera paints on paper. However, children cannot dawdle too long because the piece will dry out. But finger painting is supposed to be a *fast* technique, so this should not be a problem. In fact, it will help extract a spontaneous design from the child.

When working with green ware or bisque, add any colorant to ordinary casting slip to make an engobe for the finger painting. The colorant can be either a liquid or in a dry, powder form. For example, you can use liquid underglaze—either the "regular" or "one-stroke"—or powdered underglaze, glaze stain, body stain or any of the coloring oxides such as cobalt oxide, manganese, etc. With the latter, the color will be stronger and may produce speckled effects if not carefully mixed.

Here's the way I make an engobe for finger painting. Mix a half *teaspoonful* of engobe stain, or other colorant, with two *tablespoons* of white casting slip. Grind thoroughly with mortar and pestle or with a spatula on

(Please turn the page)

OR DECORATING



3. Poochie decides to carry out the same motif on a bowl. First, she covers the inside with color.



4. Not pleased with the application, Poochie shows no concern as she "erases" her boo-boo with a dry rag. Then she can begin again.



5. Pleased as punch with her results, Poochie proudly displays her finger-painted bowl which also is shown on the opposite page.

... fingers for decorating

a glazed tile. Apply a thin coating of this engobe on the piece to be decorated, then use the finger painting technique.

In this demonstration, however, *overglaze* color was applied to *glazed* surfaces. The teacher prepares the overglaze color, grinding the dry powder with a spatula in a mixing medium. It is advisable to buy the medium ready-mixed together with the colors, rather than to attempt to mix oil and turpentine. Almost every ceramic dealer carries his own type of overglaze medium. All are satis-

factory for this purpose. The color should be ground with enough medium so that it flows easily and can be brushed on evenly.

Poochie then was given an ordinary glazed tile. Using a camel hair brush, she covered the whole tile with one color (photo 1). Practicing ordinary finger-painting techniques on the tile, her trial designs can be "erased" quickly with a dry rag. Other ideas then can be tried out immediately. In this respect, this approach is even easier than working with finger paints on paper. After several test designs,

Poochie arrived at one she liked (photo 2).

The "finger-painting" project may end with the tile which can be used, either framed or unframed, as a trivet. Or the child may be encouraged, as was Poochie, to try his design on a larger piece.

When Poochie finished her tile, she was confident of both the technique and her design; and she wanted to try something else. She chose a glazed bowl on which to carry out the same motif, although any glazed ceramic object could have been used.

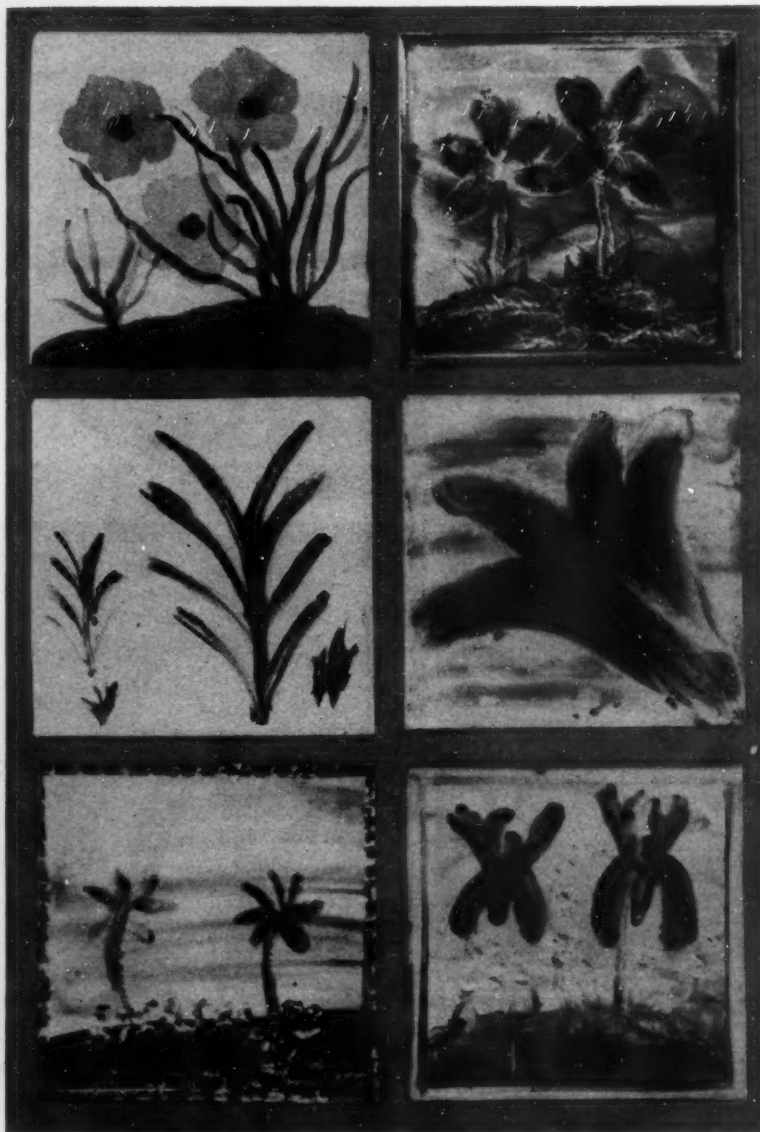
The procedure for decorating the bowl was the same one used for the tile. First she brushed the inside of the bowl with overglaze (photo 3). When she wasn't pleased with her results (photo 4), she wiped the bowl clean with a dry rag, and began again. Although Poochie used the same motif for her bowl, the design was altered. She elaborated on it, included more units, and adapted the design to a different shape (photo 5).

As for firing, the overglaze colors usually mature nicely at approximately 1500°F. for blacks, greens, blues and browns. Reds and yellows usually mature at a slightly lower temperature, from 1300-1400°F. in most instances.

If engobes or underglazes are used on green ware, be sure to dry the piece thoroughly before firing. When the piece is dry, bisque fire first; then apply a clear glaze and fire it to the maturity of the glaze. If bisque ware was used for finger painting, make certain it is *absolutely* dry before you fire it. You may place it in an oven, on a radiator or on top of a hot kiln. Then, when it is dry, follow your usual firing procedures. You may bisque fire the underglaze or engobe first, and then apply the glaze and refire; or the piece may be glazed and fired in one operation.

When first working with this technique, especially with children, it is advisable to use a single color until control of the medium and method is attained. Do not attempt to combine different ceramic colors in a single piece until you have had experience.

If additional colors are desired later, mix *separate* batches of color on *separate* glazed tiles. Apply darker colors *over* lighter ones. Do not rub separate colors together because they tend to blend, forming a neutral shade of gray. Ceramic colors usually do not combine like ordinary oil paints or temperas. For instance, blue and green combined would not necessarily produce brown. However, with practice, it is possible to combine several ceramic colors, providing you make test tiles in advance. ●



FINGER-PAINTING TECHNIQUES bring about spontaneous designs like these. A direct and personal form of expression, no brush or tool comes between the child and his work.

Eckhardt....

TEACHING TECHNIQUES

YOUNG STUDENTS of Miss Eckhardt carved these pieces from blocks of clay, using the method the author describes below.

Miss Eckhardt conducts ceramics classes for children and adults at the Cleveland Institute of Art.



A PROJECT IN CARVING

Pottery from Blocks of Clay

by EDRIS ECKHARDT

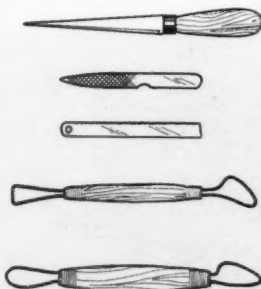
CARVING is a very important concept in sculpture, because from carving the most solid and durable sculptures evolve. This particular project, which involves carving, also is a very useful one. This was how bowls were made before the potter's wheel was discovered. Primitive people probably drew their inspiration for this type of dish from scooping out gourds to use as utensils, and carving out stones to use for grinding. Both gourds and stones are rather irregular in shape, as were the tools that were used for hollowing them out.

So, for this particular project, we can look to stones, gourds, pods and seeds for design inspiration. In addition to nature's free forms, the kidney and tear drop shapes also are very lovely and appropriate for a carved project. Since this method allows us to do some of the modern forms, it is very adaptable for garden ornaments, bird baths, very large fruit trays, exotic dishes that go on long low tables, and other shapes to be seen from above.

Such pottery is carved from a solid block of clay, in an upside-down position. The bottom and outside form is shaped first. Then the piece is turned right side up and the inside is carved out.

We will not need too many tools since this is a very simple project. I like to have two pieces of wood the same size or a little larger than the piece to be made, a nail file for cutting, a hacksaw blade for scraping, and perhaps a simple wire loop tool for scooping out the inside. Such a tool might be made from a wire coat hanger or a piece of wire taped to a stick.

The clay block is prepared a day or two in advance, covered, and left to settle and firm up. Always stand up while you wedge the clay, and keep it in a block rather than an irregular form. I always wedge a four-sided block, trying to keep equal pressure on all four sides. Do not wedge with too much force or you will split the block. Wedge the clay for about 10 minutes, but during this



FEW TOOLS are needed for a project in carving. Above are some of the tools the author uses: Fetting knife, ordinary nail file, piece of hacksaw blade, and two sculpture tools. Well-wedged clay is a must, too!

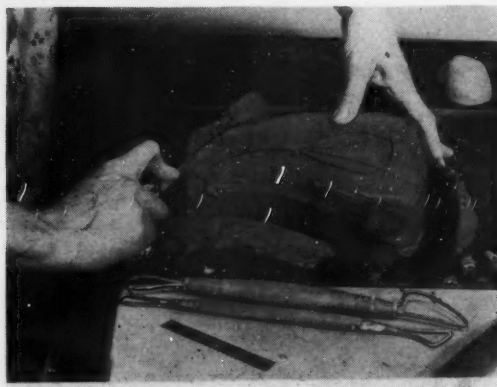
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... CARVING FROM BLOCKS



1 DRAW PATTERN of the pottery shape you have in mind. Draw the outside view first, then the inside circle which indicates where the pot is to stand. I also draw action or "spine" lines.

2 CROSS-HATCHED portions, representing areas which are not wanted, are cut away first. Using the nail file, large sections are cut off at one time. Remember to cut straight down.



3 PLANES of the shape come into play now. You will notice how some of the planes are concave and others are convex. Use the loop tool to resolve the planes, cutting from the base to the lip with rhythmic strokes.



4 CONVERGING LINES play an important part in the pattern, giving the triangular direction to the masses. Newspapers on the floor are helpful, as you will notice that this is a messy job.

time, check to see if the block is getting too dry.

When I am sure all the air is out of the clay, I wedge it into a block similar in size and shape to the piece I want to make—a long, narrow block for a long, narrow pot, etc. Then I wedge the block to the exact height as the pot I have in mind.

Now the block is put away in a container that is *not* airtight in order for it to set up or harden. When the block becomes firm, but not leather hard, we are ready to draw a design on it and proceed with the carving.

The first thing you do on this interesting block of clay is to draw out the pattern of the pottery shape you have in mind. Draw the outside view, sketching the shape of the lip or the upper edge. The inside circle always should indicate where the pot is going to balance or stand; in other words, the base or bottom. I also draw what I call *action* or *spine* lines of the shape. These are the converging lines which give you the line of action or movement and help dictate the planes of your carving. This line not only gives you the sense of action of the pot, but also the sense of structure that you are trying to achieve.

Wear comfortable shoes while working on a carving project because most of the time, you will be standing on your feet. Standing is advisable so that your arms can swing in rhythmic movements while you work. You should be above the object you are making at all times, so you can look down on it. I also might say, at this point, that newspapers on the floor are a good idea. You start cutting away so fast, with a nice free movement, that the chips fly off in all directions. Newspapers can save a messy clean-up job.

Now we are ready to begin to carve. Cross-hatch the sections you wish to cut off. Large sections are cut off first, cutting straight down. This will be the outside of your pot. The second step is to bring the planes into play. Some of the planes will be concave; some convex. This makes the shape more interesting. Start resolving the planes with the loop tool, cutting from the base to the lip with free, rhythmic strokes.

You will notice, in the accompanying photographs, how the converging lines play a part in the pattern. They

give me the triangular direction of the masses. To study the three-dimensional effect, cover the form with the second board and invert the piece. Then, holding it at eye-level, examine the profile of the piece.

The next step is to draw a line from the base of the piece to the tip, so that it floats or rises up like the bow of a boat. (Should you want the piece to be solidly based, you would omit this line.) Then do the same thing on the other side.

Flip the piece, using the boards, and recut the planes on the sides. Now the old center-action lines are put in again, and the curve is redone. When the piece is turned right side up, we find that it rises gracefully from the base and curves upward.

Continue working in this manner until your design looks good from all directions. Then you can begin working on the inside. However, be sure to do all the straightening and adjusting first because, once you begin working on the inside it is too late to change the exterior.

Allow the solid form to set up until very firm before you begin to carve the inside. When lightly covered, the piece usually is ready to be worked with the following day.

Carefully draw the inside thickness of the dish. Perhaps you will want it thicker in the back and thinner as it comes up toward the lifted end to give it a sense of lightness there. Draw all this in. You might wish to sketch these lines many times until you are sure you like what you have.

With your loop tool, scoop out the center of the form first. As you approach the sides, support the outside with one hand so you will not crack or strain the wall with inside pressure. Check to see that the walls remain at least $\frac{1}{4}$ -inch thick. The bottom can be heavier— $\frac{3}{8}$ to $\frac{1}{2}$ -inch—depending on the size of the dish. Take care not to dig too deeply into the bottom. I find that many students overestimate the depth of the piece and make the bottom too thin. Scoop out the inside slowly, testing with your thumb and forefinger as you progress, to avoid straining the walls.

The walls should be approximately of even thickness. Every once in a while, I suggest that my students shut their eyes and just feel their way to see if the walls are even.

You will notice on my design that the inside of the dish is much rounder

(Please turn the page)

5 STUDYING the three-dimensional effect of the piece is done by holding it at eye-level and examining the profile from all sides. Use two boards to turn the piece right-side-up.



6 DRAW A LINE from the base of the piece to the tip so it rises up like the bow of a boat. Do the same thing on the other side of the piece. If you wish a solid base, this step may be omitted.

7 FLIP the piece again, using the boards. Now recut the planes on the sides. The old center-action lines are put in again, and the curve is redone.



8 CONTINUE trimming the planes until your design looks good from all directions. Be sure to do all the straightening and adjusting at this point because, once you have begun work on the inside, it is too late to change the exterior of the piece.

... CARVING FROM BLOCKS



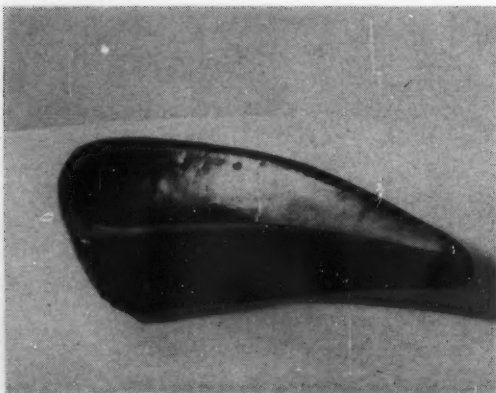
9 INSIDE thickness of the wall is carefully drawn in. To give the piece a feeling of lightness in the uplifted end, you may wish to make the wall thinner there. Sketch the lines many times until you are sure you like what you have.

10 SCOOP OUT the center of the form first, using the loop tool. As you approach the sides, support the outside with your other hand so you will not crack the walls or strain them with inside pressure. Be careful not to make the bottom too thin.



11 AN OLD GLOVE works wonders for rounding out the edges of pottery. Moisten the palm and fingers of the glove and stroke the piece gently until the edges have become rounded. Resist the temptation to mold the form, add clay or stretch the piece.

12 FINISHED PIECE is glazed with earthy colors. Remember that carved pottery is more closely related to stones in shape, texture and weight than it is to flowers. Steer clear of gay colors and fancy decorations!



than the outside. This makes an interesting variation. Here again, we can use nature for inspiration. If you will look at a nutshell or the shell of a gourd, often you will notice that the inside will be lighter in weight at the top and heavier at the bottom.

When finishing your pot, remember that all good pottery has rounded edges. So do not leave knife-sharp edges on either the bottom or the sides. Such edges chip very easily and are difficult to glaze successfully.

Here is an idea that you do not see used too often, yet it works wonders for rounding edges. When the form is finished, *don an old cotton glove*, the palm and fingers of which have been moistened, and gently stroke the edges of the piece so they become rounded and polished.

Resist the temptation to *mold* the form. Do all the work by carving and do not try to model by adding clay or by stretching the piece. What you cannot do by carving, don't do!

When the form is completed, you may wish to texture your piece. As a rule, texture usually is on the outside of the object, not on the inside. The inside generally is smoother and lighter in color; the outside darker and more richly textured. The exception is a bird bath. The birds do not appreciate too slippery an inner surface, so you can use some texture or at least a glaze that is not too glossy when making a bird bath.

Glazes for this type of pottery must be kept simple and *earthy*. Glossy, bright-colored glazes seem out of place here. Matts, vellum matts, rutile glazes and engobes seem to strike the proper note.

About three coats of glaze should be applied to the sides, but not to the bottom, of the dish. Usually this means that the glaze must be thinned down with water in order for it to be applied properly. The inside of the dish may be glazed with a lighter and brighter-colored glaze — about five coats.

Again let me advise you to stick to the earth tones and colors. They are more appropriate on these solid, free-form sculptured shapes. Beware of fancy decorations or gay, gypsy-like colors! These forms are more closely related to stones in shape, texture and weight than they are to flowers. •

Strictly Stoneware

... stoneware clay bodies: part five

by F. CARLTON BALL



This month, Mr. Ball concludes his present series with a discussion of coloring clay bodies. Recipes for four basic clay bodies are included, together with a listing of colorants. Mr. Ball's next series will be on glazes and glazemaking materials.—Ed.

Clay bodies can be blended for color and texture. When stoneware clays are blended to achieve a beautiful color and texture, the outside of a pot made from this clay blend should not be glazed. Usually the glaze does not improve the color or texture.

Here are some recipes for colored stoneware bodies. All tests are for cone 10 oxidation firing unless otherwise indicated. At cone 6, the tiles are beautiful but lighter in color.

Basic Clay Body A

	per cent
Plastic China Clay	20
Ball Clay	20
Flint	20
Feldspar	20
Grog	20

For color, add the following coloring oxides:

For Greens:

Pale gray-green	
Add chromium oxide	0.5%
Medium pale gray-green	
Add chromium oxide	3%
Medium gray-green	
Add chromium oxide	6%
Gray-green	
Add chromium oxide	9%

For Blue-Greens:

Medium gray blue-green	
Add cobalt oxide	0.5%
chromium oxide	0.5%
Strong gray blue-green	
Add cobalt oxide	1%
chromium oxide	1%
Dark strong gray blue-green	
Add cobalt oxide	1.5%
chromium oxide	1.5%

For Beautiful Warm Grays:

Pale gray	
Add iron chromate	3%
Medium pale gray	
Add iron chromate	6%
Medium gray	
Add iron chromate	9%
Medium dark gray	
Add iron chromate	12%
Dark gray	
Add iron chromate	15%

For Browns:

Medium brown	
Add red iron oxide	2%
manganese dioxide	1%
Dark brown	
Add red iron oxide	4%
manganese dioxide	2%
Warm brown (cone 6)	
Add red iron oxide	6%
manganese dioxide	3%
Chocolate brown (cone 6)	
Add red iron oxide	8.0%
manganese dioxide	4.5%
Warm black-brown (cone 6)	
Add red iron oxide	10%
manganese dioxide	6%

Note: At cone 6, the medium brown mixture is a pale gray-brown and the dark brown mixture is a dark tan. The other three browns are for cone 6 or 7. At higher temperatures they overfire, distort and turn black.

For Red-Browns:

Red-brown (cone 10)	
Add red iron oxide	2.5%
Dark buff (cone 6)	
Add red iron oxide	2.5%
Deep red-brown (cone 10)	
Add red iron oxide	5%
Pale brick red (cone 5)	
Add red iron oxide	5%
*Medium brick red (cone 6)	
Add red iron oxide	7.5%
*Strong brick red (cone 6)	
Add red iron oxide	10%
*Dark brick red (cone 6)	
Add red iron oxide	15%

*Note: When these colors were fired to cone 10, the results were poor.

For Blues:

Light gray-blue	
Add cobalt oxide	0.5%
Medium gray-blue	
Add cobalt oxide	1%
Strong gray-blue	
Add cobalt oxide	2%
Very strong gray-blue	
Add cobalt oxide	3%

Basic Clay Body B

	per cent
Plastic Fire Clay	30
Ball Clay	20
Flint	20
Feldspar	10
Grog	20

This body may be colored as follows:

For Browns:

Medium brown	
Add Barnard clay	5%

Dark brown	
Add Barnard clay	10%
Very dark brown	
Add Barnard clay	15%
Brown-black	
Add Barnard clay	20%

For Browns

(without Barnard clay):

Pale brown	
Add manganese dioxide	2%
Light brown	
Add manganese dioxide	3%
Medium light brown	
Add manganese dioxide	4%
Medium brown	
Add manganese dioxide	5%
Dark brown	
Add manganese dioxide	7%
Black-brown	
Add manganese dioxide	10%

For Orange-Buff Colors:

Medium orange-buff	
Add rutile	2%
Medium dark orange-buff	
Add rutile	4%
Dark orange-buff	
Add rutile	6%
Very dark orange-buff	
Add rutile	8%

Basic Clay Body C

	per cent
Plastic Fire Clay	30
Natural Red Clay	25
Flint	25
Grog	20

Color as follows:

For Blacks:

Black-brown	
Add cobalt oxide	0.5%
manganese dioxide	5.0%
Black	
Add cobalt oxide	0.5%
manganese dioxide	7.0%
Charcoal black	
Add cobalt oxide	1.5%
manganese dioxide	10.0%

Basic Clay Body D

	per cent
Plastic China Clay	30
Ball Clay	10
Flint	20
Feldspar	20
Grog	20

This clay body may be colored as follows:

For Yellow-Whites:

Ivory	
Add red iron oxide	0.5%
Gray-Yellow	
Add red iron oxide	1%

(Continued on page 34)

SOMETHING NEW FOR ENAMELERS:



silver plated steel

by NELLY ALLAN

A NEW ADVENTURE awaits the enamelist who hasn't tried enameling on silver plated steel. Either opaque or transparent enamels can be used, but the transparents give beautiful silvery effects. The results are the same as with fine or sterling silver, only they are obtained at a fraction of the cost.

Silver plated steel has been used extensively in commercial enameling for compact inserts, mirror backs, cigarette lighters, etc.; but only recently has this metal been made available to hobbyists. In fact, it is so new that most suppliers do not handle it. However, pre-cut silver plated steel shapes are available from the Thomas C. Thompson Co., Highland Park, Ill. These come in a variety of shapes—circles, rectangles, squares, ovals, etc.

Silver plated steel is made from a very low carbon iron, electroplated on both sides with a heavy coat of sil-

ver. Compared with copper, this metal is very strong and eliminates practically all of the problems of enamels cracking. In addition, it is very light in weight which makes it ideal for jewelry. Like pure silver, no pre-cleaning is required unless the piece is tarnished, and firescale does not form during firing.

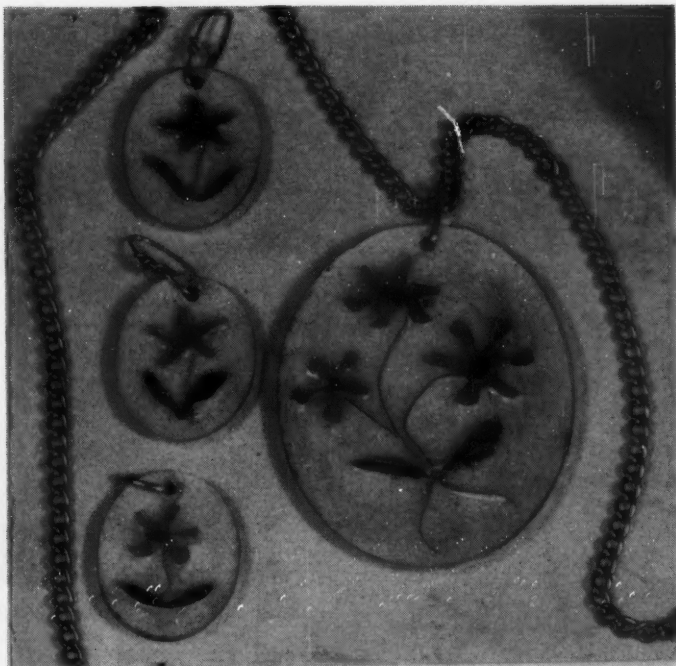
On the debit side, there are two main disadvantages: Pieces cannot be bent or shaped by hand without damaging the plating; and cutting pieces exposes a raw steel edge which might rust if not protected.

Some precautions are necessary when using this metal. Be careful not to overfire silver plated steel. The kiln temperature should be between 1450° and 1500°F., and the pieces should be removed from the kiln as soon as the enamel forms a smooth, glassy surface. Overfiring can produce a blistered effect.

The pre-cut shapes can be made into necklaces, bracelets, drop earrings, etc. by drilling small holes and joining the pieces with links. Jewelry findings can easily be soft soldered to the backs of the pieces.

Several enameling methods can be used on silver plated steel. But, regardless of the method used, transparent enamels will bring out the white silver background most effectively. However, remember to wash your transparent enamels thoroughly to remove impurities and overly fine particles which can cloud your finished piece.

To wash transparent enamels, place each color in a separate jar or bowl. Be sure to allow sufficient room for water. Add water, stir the mixture thoroughly and allow the enamel particles to settle out. Pour off the cloudy water into another container and set it aside.



SILVER CLOISSONNE shows off to full advantage when a transparent background is used over silver plated steel. Photos at left show how shaped, silver wires are put in place, and how the enclosures are filled with enamels.

A white scum on the surface of the enamel indicates it is still not completely clean. Repeat the washing procedure until little or no scum remains. Three to five washings usually are sufficient.

One of my favorite techniques involves the use of silver cloisonne wire. This is a thin, flat wire which is very pliable. It is sold in coils and is available from jewelry supply firms.

Draw a simple sketch for the wire design which will fit into the shape you wish to use. Using small pliers or tweezers, bend the wires into the desired shapes. Keep in mind that the wires must stand up and close, so the moistened enamels can be placed inside the little "fences."

I usually clean silver plated steel lightly with fine steel wool, then remove dust with a tissue. The manufacturer says it also can be cleaned by brushing with a bristle brush and a water paste of baking soda. After cleaning, I apply a gum solution and dust on transparent enamel. I use a lighter application of enamel for silver plated steel than I do for copper. When the enamel is dry, set on the shaped cloisonne wire. It should stand higher than the enamel. Fire briefly (it is better to underfire); then cool.

Mix the desired enamel colors, either transparent or opaques, in small bottle caps, using enough water to form a paste. Using a small spatula or dentist tools, fill in the shaped wire with this enamel paste. Dry near the kiln; then fire until glossy.

The "thread and lump" method also can be used very effectively on silver plated steel. However, always use transparent enamels for the background. Other interesting results may be obtained by applying a transparent

(Continued on page 34)



NECKLACE WITH DANCING FIGURES also shows off silver. A transparent background first is fired on. Then opaque enamel is dusted on, and the excess removed, leaving the design. Silver plated steel allows hobbyists to get the results obtained with pure silver at a fraction of the cost.

demonstrated by MARC BELLAIRE



TWO VIEWS of finished and glazed piece.

In this series of articles, no specific brand of underglaze is either suggested or implied. The national brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.

Effective PRINTING

for the
HOBBY DECORATOR

THE BUTTERFLY and PUSSY WILLOW motif utilizes a specific type of decorating stroke—printing. Printing doesn't require any movement of the brush whatsoever. The printed shapes are made by filling the brush and touching its side to the piece, forming the actual print of the brush itself.

In this motif, the pussy willows are made with the printing stroke using two colors at the same time. The brush first is dipped into the lighter color; then into the darker shade. The butterflies, done in a single color, are made with a modification of the printing stroke. The brush is touched to the ware, pulled along slightly to elongate the stroke, then raised abruptly. The stems of the pussy willow are made with a small liner brush using a straight pull on the brush with varying pressures to create the nodes. Monochrome colors are especially appropriate for this motif—yellow with brown tip, pink with purple tip, etc. The spattered background is done with one of the colors. Follow the step-by-step instructions on the opposite page. •



1. The shape is spattered with the lighter of the two colors to be used, in this case—pink. Then the pussy willow stems are sketched in, using a pencil with a dull point.

2. A little underglaze — purple and pink — is poured into jar lids. The brush first is dipped into the lighter color. Then the tip is dipped into the darker.

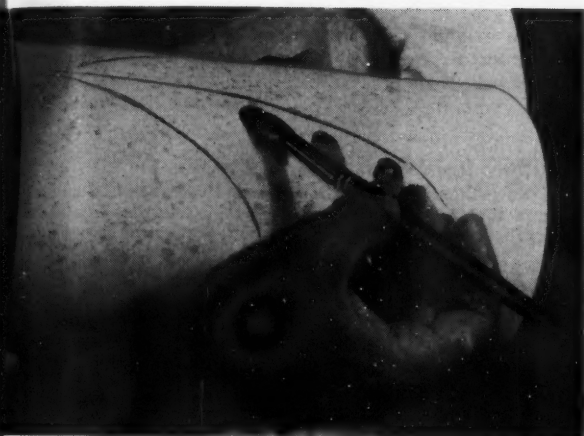
3. Holding the green ware in a comfortable position, the brush is touched down on the shape — the base first, then the tip. The darker shade should be placed nearest the stem.



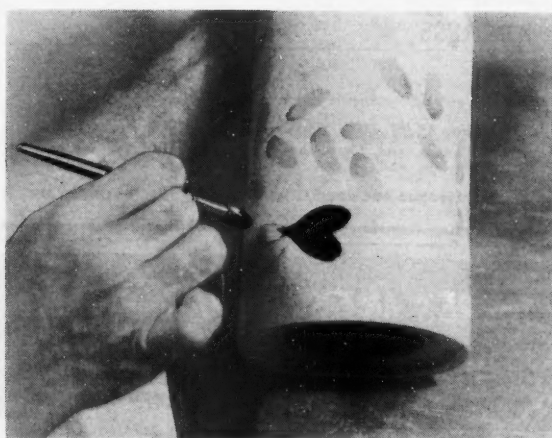
1



2



3



4

4. Butterflies go in next, using each color separately. The printing stroke is modified by pulling the brush slightly after it is touched to the green ware, thereby lengthening the stroke, and pulling it up abruptly.

5. The liner brush is used for the pussy willow stems. Use a straight pull on the brush, but vary the pressure to suggest the nodes. Stems are black.

6. The final step is putting in the fine details on the butterflies and pussy willows. These also are done in black.



5



6

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... Suggestions

(Continued from page 10)

with tin snips, and used the straight edge for the cutting edge. I used pliers to shape the rose petals.

I made my cutters about one inch high and used tape (Scotch, adhesive or masking tape will do) to cover the sharp edges and pad the top. I wrapped more of the tape around the cutter to hold it in place and strengthen it.

To make the leaf cutter, I trimmed the edge from a metal milk bottle cover. I shaped the leaf from this narrow



rim, then set it in plaster of Paris in an oval cocoa can cover. With this cutter I made notched leaves similar to, if not exactly like, rose leaves. I made 86 dozen roses with these cutters, and they are good for many more.

—Forence Smith Sutton, Miami, Fla.

Rough Texture

For an interesting rough texture, use a high percentage of grog in the clay. After the piece is thoroughly dry, sponge well until the grog is well exposed. Another interesting texture can be obtained by scraping away the grog with a rib.

—Lee Levy, Levittown, N.Y.

Designs from Bottle Caps

Save those fancy tooth paste and cologne caps and any others that have interesting designs. I use the caps to imprint designs on leather hard green ware, and for texture.



ing too. Sometimes I use them on a flat surface as stamps for gold designs. Be sure the gold is in the tacky stage though. It's lots of fun. Try it some time!

—Ruth I. Wolf, Dayton, Ohio

For Square Sides

When drying hand-built slab pieces that you wish to keep true—try placing blocks of wood on all four sides. Of course, heavy slabs of plaster also would be good if they are available. Leave the blocks with the project until the clay is dry. No more disappointments with warped sides. We always keep a number of 1½" x 3" or 2" x 4" pieces of wood on hand in 12-inch lengths. This same principle also applies when making tiles. To keep them from warping, dry between slabs of plaster or blocks of wood.

—Peg Townsend, Tucson, Ariz.

Studio Helper

A useful tool to have in your studio is a chef's clock or kitchen timer. Set it to remind you to check your kiln or turn off your ball mill. Meanwhile, you can give undivided attention to other necessary jobs.

—Bim and Doris Newman, North Babylon, N. Y.

Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio. Sorry, but we can't acknowledge or return unused items.



RINGS FOR YOUR FINGERS

We use enamel for all kinds of jewelry — pins, earrings, necklaces, bracelets—but we do not make many enameled rings. Why? Two of the reasons may be that it is quite an effort to make a good ring, and commercial blanks cannot be used. Only persons who can handle metal pretty well will attempt to make a ring. I know no other reasons why enameled rings are not more popular.

Enamel rings can be quite striking. I know, because I have made many. They also are quite exciting to make. You can obtain rings in any color you desire, and you are able to match dress material and accessories. Besides, enamel rings hold up well. Rings I have made have emerged through the years unchipped and without a scratch. What more can you expect of an enameled ring?

There are many ways to make such a piece of jewelry, and I will try now to describe some of them. The simplest way, naturally, is to make the ring cigar band fashion. The ornament and band are cut in one piece from heavy copper (see sketch), bent to shape, and hard soldered where the ends meet. Then the ring is enameled.

Or you can cut only the ornament out of copper, bend it to an arch so that it fits the finger nicely, and cut the band from silver (see sketch). Either sheet silver or silver wire can be used. The ends have to be soldered

or the strip cut a little longer so that the ends overlap. This then becomes a ring that is adjustable to any size finger, and the seam does not have to be soldered.

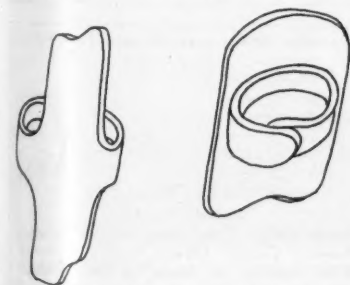
There is a lazy way of making a ring too. The rigid ring can be soldered to the ornament with the unsoldered seam underneath the ornament, so the entire soldering job is done in one operation. This eliminates one soldering.

Adjustable or not, the band can be soft soldered to the ornament *after* it is enameled, or hard soldered to it *before* it is enameled. Both methods make original and novel rings. Yes, but they are not very precious and also not very durable. Why not durable? Because the edges of the enamel are not protected and, sooner or later, they will chip. How do you protect the edges of an enamel piece? You put it in a metal setting with enough metal around it to protect it from all the abuse a ring normally is exposed to.

Coming up are two good ring settings. One is traditional and the other, a very practical one, is a "secret" of mine. For both, we make the enamel first. The piece to be enameled can be cut from light copper, silver or gold—24 or 26 gauge or heavier. Never mind the gauge, and dome it. Enamel it to your heart's desire; but don't try to imitate a stone. Do not be ashamed to make it look like what it is—an enamel. Be sure to counter-enamel perfectly: First, for strength and secondly, because the back of the enamel has to be exposed with the first method and can be with the second, according to taste.

File the edges smoothly. Then you can start getting in trouble by making setting number one—the basic, traditional one. It is a regular bezel setting. First cut a strip of thin silver, or take bezel wire about 1/4-inch wide, and make it as long as the circum-

(Continued on page 32)



LEFT: "Cigar band" ring in one piece:
RIGHT: Copper enamel ornament with adjustable silver band.



FIRING ENAMELED DISHES

Last month I described Perfo-Trivits' for firing jewelry. This month we have something brand new to solve the problems when firing dishes.

There are several ways to fire an enameled dish.

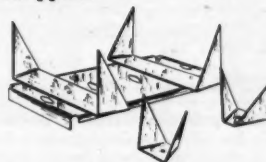


1. You can leave a circle of bare copper on back so dish will not fuse to trivit—later cover circle with felt. At best, this is a makeshift method.

2. Rest the dish on wire pointed stilts (this leaves marks on the back of dish).

3. Completely counter-enamel and suspend the dish on a trivit with 'wings'. This is the only really satisfactory method as the dish touches the trivit only at the rim, where there is no enamel.

There have been several good Trivits on the market and we have used them in my classes with a certain degree of success. However, there was always one problem: if they were not properly locked, the dish would tip over in the kiln. Only an enamelist working day after day with classes knows the aggravation both to teacher and student when this happens.



We have designed a trivit which eliminates this risk. Here are its exclusive features:

1. Completely adjustable — any dish up to 8" (larger models available later).
2. Made of heavy gauge stainless steel — no flaking or warping.
3. An ingenious locking device that has no nuts or bolts. The wings lock positively and automatically in each position.
4. Extremely easy to use and completely foolproof.

This new trivit is the result of two years of experimentation. I sincerely believe it will solve the dish-firing problem completely. Order your 'COLSTON-TRIVIT' today—only 6.95 complete with two sets of wings, one for small dishes and one for large sizes.

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Enameler's Column

(Continued from page 31)

ference of the enamel. Now bend the strip into a ring so the ends meet tightly, and hard solder. File the seam so no solder shows, and also file what is going to be the top of the bezel from the outside to the center. Get the edges as thin as possible.

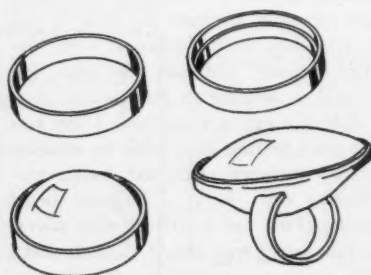
Now, give this bezel the shape of the enamel and start making a lining for it. The lining consists of a strip of much heavier silver that is soldered to the inside of the setting, but does not come up to the top of it. The enamel has to sit on the lining, so leave 1/8-inch of thin silver at the top of the lining. When the lining is soldered in place, the enamel sits on it and cannot slip down and when the thin rim is bent down over it, it cannot fall out of the setting. Understand? Well, I hope so!

After the lining is soldered in place, take a large, half-round file and round out the bottom of the bezel until it sits nicely on your finger. If you want to, you can use the frame now, as it is. But, if you are a perfectionist, as I hope you are in this case, you aren't finished yet.

Solder a bottom—consisting of a piece of sheet silver with a hole cut out in the center—to the setting, leaving only a sort of frame. This makes the piece look much more compact and precious and takes away the tinny appearance of an unbacked bezel.

The ring band is soldered to the sides of the setting and it is up to you to invent an endless variety of these bands. The band is really what "makes" the setting. The way you design the spot where the ring band and ornament merge needs great attention. Nothing is left for you to do now but polish the setting and snap the enamel in place. With a very soft touch, burnish down the bezel. Mis-

(Continued on page 36)



FOUR STAGES of the bezel ring.

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GREAT LAKES HOBBY SHOW: The curtain goes up on the 1958 Great Lakes Ceramics Hobby Exhibition and Workshop on April 24. The show, which will be held at the Conrad Hilton Hotel in Chicago, will run for four days—through April 27. The show this year will feature divided hours for the benefit of those attending.

According to Arthur Higgs, managing director, the hours are as follows: Thursday through Saturday—registered wholesale buyers, 11 a.m. to 1 p.m.; general public, 1 p.m. to 5:30 p.m. and 7 p.m. to 10 p.m. Sunday hours—registered wholesale buyers, 11 a.m. to 12:30 p.m.; general public, 12:30 p.m. to 6 p.m.

More than 30 teachers will be on hand for classes and demonstrations. Included are four CM special contributors: Marc Bellaire, Edris Eckhardt, Zena Holst and John Kenny.

Others in the exciting group of teachers are Zelda Burdick, Justine Brady, Phyllis Cusick, Ella Combs, Lillian Czagany, Barbara Fagen, Edna Ferry, Dorothy LaFleur, Lorraine Hensley, Alice Hill, N. Hopkins, Richard Hyman, Jenness, Eileen Kane, Lillian Kappeler, Kay Kinney, Herman Kleiner, Chula Kolb, Virginia Lee, David Owens, Isabel Podeszwa, Dodie Raskin, Jay Reed, Stangren, Al Schoelkopf, Madeline Strackbein, Charles West, Belva Woolsey and the well-known Mexican artist, Juan Jose Segura.

In addition to the classes and demonstrations, the show will feature material and supply exhibits and a hobby competition with prizes. More than 50 exhibitors from New York to California will man booths at the show.

Travel and hotel arrangements can be made through Mrs. La Verne Wood, 13885 McDougall, Detroit 12, Mich.

ASBURY PARK HOBBY SHOW: Deadline for applications for the Amateur Ceramic Hobby Competition, to be held in conjunction with the Sixth Annual Eastern Ceramic Hobby Show at Asbury Park, N. J., is April 24.

The 1958 show will be held May 8-11 in Convention Hall. Amateurs throughout the country are eligible to enter the contest and may submit as many pieces as they wish. However, a separate entry form is required for each entry. Entry blanks may be obtained from local studios, teachers of ceramics or by mail from the Contest Committee, Ceramic Leagues, Inc., c/o Mabel Morris, 1736 River Road, Belmar, N. J. All work must be in the hands of the committee at Convention Hall by noon on May 8.

Fourteen categories will be included in the contest. Among the divisions will be those for children under 12, teenagers, enameling on metal, and china painting. Savings bonds, trophies and ribbons will be awarded to the

(Continued on page 35)



AWARD WINNERS in the recent hobby show sponsored by the Ceramic Art Guild of Fort Worth, Texas. Left to right: Mrs. Marvin Shannon, Mrs. Bernice Powell, Mrs. Bobbie Todd, and Mrs. Lucille Morris accepting the award for Mrs. Mary Livonius of Denver, Colo. Mrs. Nettie Currie, Mrs. Ferrell Holbrook, and Mrs. Bess Todd. Accepting the children's award for 8-year-old Colleen Seeley of Oneonta, N.Y., is Linda Whittlesey.

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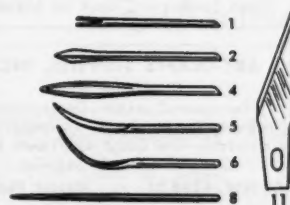
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Silver Plated Steel

(Continued from page 27)

background; then firing briefly. Next, dust on a contrasting color of opaque enamel. With a fine sable brush, remove the surplus opaque enamel, leaving a design. (See photo of necklace with dancing figures.) The grisaille method, raised enamel on a transparent background, also produces a stunning effect on this metal.

Silver plated steel is not being suggested as a substitute for pure silver. There is no substitute for the inherent beauty of a precious metal! Neither does it give the same shimmering effect of silver foil. But it does open a new world to the hobby enamelist, and to many experienced craftsmen, who cannot afford the expense of the precious metal and who find working with foil too "tricky." But, with the limitations stated, you can enjoy the beauty of the white metal gleaming through a transparent enamel; and silver plated steel will add a new dimension to your enameling repertoire.

Strictly Stoneware

(Continued from page 25)

These bodies are excellent for ceramic sculpture for the colors can be beautiful and the texture outstanding. No glaze is necessary. The colors and bodies were created especially for tile work where a variety of harmonizing earth colors is desired. Beautiful tile mosaics with clay-like texture and color may be made with these bodies.

These clay bodies also can be used for coil building, slab building and drape molding; but in general, they will not work well for throwing. More of the plastic clays must be added in place of flint and grog for a colored throwing body. The percentages of color, however, will be a good guide for coloring other bodies although the colors will vary depending upon the ingredients of the body and the temperature to which it is fired.

NEXT MONTH . . .

OPPI UNTRACHT will describe how Edith Heath enhances her textured pottery with glazes. The article also will feature a personality sketch of Mrs. Heath.

ZENA HOLST will be back, giving helpful hints on the application of lustres. And many more interesting features.

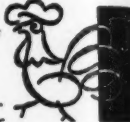
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Ceram-Activities

(Continued from page 33)

winners; and they will receive national recognition for their work, according to Jerry Gasque, managing director.

Each morning, before the opening of the show, special classes will be conducted by some of the country's leading teachers. Some of the instructors are Marc Bellaire, Dick Belash, Lucille Henderson, Alice Hill, Lillian Kappeler, Isabel Podeszwa, Stangren, Charles West and Belva Woosley. Persons wishing to enroll in these classes should contact Mrs. Christine Casey, 17 Bridge St., Chatham, N. J.

PROFESSIONAL EXHIBIT: A new feature of the 1958 Eastern Ceramic Hobby Show to be held May 8-11 at Asbury Park, N. J., will be a professional ceramic exhibit.

The members of Ceramic Leagues, Inc., sponsors of the show, felt that a great service would be rendered to the industry at large as well as to the studio owners and teachers throughout the country by providing exhibition space for professionals to display their work.

Uniform cards, giving complete information, will identify each piece. Entries may be marked for sale if the exhibitor desires. However, no entries will be delivered to buyers until the close of the show. Since many visitors to the show in previous years have expressed a desire to take home a finished piece, it is expected that much of the work submitted will find ready buyers.

Certificates of merit will be awarded to each entry accepted. Professionals who wish to participate in this exhibit may obtain rules and entry blanks from the Chairman of Professional Ceramics Exhibit, Middleton Ceramic Studio, 519 Rutgers Ave., Hillside, New Jersey.

FLORIDA CRAFTS: Fran Williams of Miami, recently captured the top prize in ceramics at the 7th Annual State



TOP AWARD in ceramics at the 7th Annual State Craft Show of the Florida Craftsmen was given to Fran Williams of Miami, for her abstract earthenware tiles.

Craft Show of the Florida Craftsmen. Her abstract of mounted earthenware tiles is illustrated.

Other award winners are Mary Gra-

bill of Coconut Grove, for a stoneware cookie jar with a sgraffito design; and Melvin H. Casper of Merritt Island, for a bottle with a brown glaze.

SOUTHWEST HOBBY SHOW: The Sixth Annual Ceramic and Hobby Show, sponsored by the Southwest Ceramic Association, will be held April 10-13 at the Temple Club, 944 Corinth Street Rd., Dallas, Texas. The show will be open daily from noon to 9:30 p.m.

Admission is free, and door prizes will be given. Trophies and cash awards will be presented to winners of the hobby competition.

KANSAS HOBBY SHOW: The Wichita Ceramic Art Society will sponsor its second annual hobby show April 18-20, at the Kansas National Guard Armory, 620 North Edgemoor, Wichita, Kansas.

Three large rooms in the armory will be devoted to commercial exhibits, competitive exhibits, and classrooms and demonstrations. Continuous free demonstrations are planned throughout the course of the show. The competitive exhibits, in both amateur and professional classes, will feature cash awards and ribbons. Morning work classes also are scheduled.

Show hours on April 18 and 19, will be from noon to 10 p.m.; and from noon to 8 p.m. on April 20. The annual Awards Breakfast will be held on April 20. V. A. Mueller, M. D., is 1958 show chairman.

NEW FILM ON MOSAICS: The first documentary film tracing the relationship of mosaic art to architecture from the earliest civilization down to the present time recently was released by University Extension of the University of California, Los Angeles.

Called "The World of Mosaic," the 16 mm. color film condenses 4,000 years of mosaic history into 28 minutes. Three years in the making, the film was produced by Prof. Ernest Rose in co-operation with the department of Theater Arts. The writer-director of the film was N. H. Cominos, and motion picture star, Richard Widmark, serves as narrator.

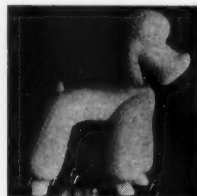
For information about purchasing or renting this film, write Educational Film Sales Dept., University Extension, University of California, Los Angeles 24, Calif.

SCHOLARSHIPS AVAILABLE: Several tuition scholarships of \$500 are available in ceramics, sculpture and painting from the Silvermine Guild School of Art. High school and college graduates are eligible for the scholarships, but applications must be in by June 1. For information, write to the Silvermine Guild School of Art, New Canaan, Conn.



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Enameler's Column

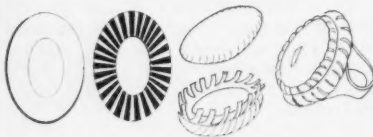
(Continued from page 32)

sion accomplished, you can be proud
of yourself. Honestly!

Now for my "secret." You will have
found out by now that they are al-
ways quite simple, these secrets of
mine. Trace the outline of your ena-
mel on a piece of sheet silver. Then,
on the outside of the tracing, add
another line about 1/4-inch from your
original tracing, and cut on this line.
Now draw lines from the outside to
the center so you get a sort of sun-
burst frame around a solid center.
Cut small wedges between these radii.
The sketch will make the situation
much clearer to you (I hope).

When the sunburst is cut, file the
edges of each ray smooth; and with
a pair of small, round-nosed pliers,
curl under each ray until an even,
round rim is formed around the first
tracing.

Now, repeat the sunburst, only
make the rays shorter and cut a hole
in the center. Bend the rays up and
solder this piece to the first piece.
Now solder on the band into the hol-
low formed by the curled-in rays of
the first part. And there we are!



FIVE STAGES of the sunburst ring.

Polish it, place the enamel into the
nice base formed by the bent up rays
of the second piece, and curl these
under over the enamel so they serve
as prongs to hold it in the setting.

There now, that gives you three
basic ideas to have fun with. Now you
can use your imagination to develop
and vary them to create your own
enameled rings. ●

Correction

The recipe for Glaze C-8 in Tom
Sellers' article, "Celadons at Cone 04,"
in the February issue contained a typo-
graphical error. The correct recipe
is re-printed below:

Glaze C-8—Opaque light blue,
striations of glossy green:

	per cent
Frit: Ferro 3134 or	
O. Hommel 242	57.07
Frit: Ferro 3396 or	
O. Hommel 648	3.75
Kaolin	25.35
Flint	13.83

100.00
Add Reduction Mix 3.30

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